VICTOR D. BRENNER (SEE ALSO PLAQUES)

DRAWER 21

MEDALLIONS

71.2009.085.05647

Medals and Medallions

Victor D. Brenner

Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

71.2009.085.05647

Brenner

LINCOLN HEAD ON NEW CENT A WORK OF ART

Sculptor Who Designed it Tells of His Study of the Emancipator.

ROOSEVELT APPROVES

LINCOLN PROFILE FOR PENNY

Within a few weeks this design will appear on 1-cent pieces, replacing the familiar Indian head.

NEW YORK, Feb. 20.

The model for the new United States penny just decided upon by the government, and which has met with the approval of President Roosevelt, differs materially from the old familiar design of years' standing.

Not only does a bas-relief head of Lincoln in profile take the place of the old Indian head, but the reverse of the coin also displays an agreeable simplicity of design in marked contrast to what has served so long.

At the top of the design is the familiar "E Pluribus Unum" and the words "One Cent," in larger lettering in the center, flanked on either side by the head of a spear of wheat.

The Lincoln head in profile occupies the obverse. To the left is the simple word "Liberty," while to the right, slightly lower, is the date, "1909."

The sculptor, Victor D. Brenner, has made an extended study of Lincoln, and, roughly speaking, the head of the martyred President used on the coin is identical with the same artist's Lincoln centennial medal.

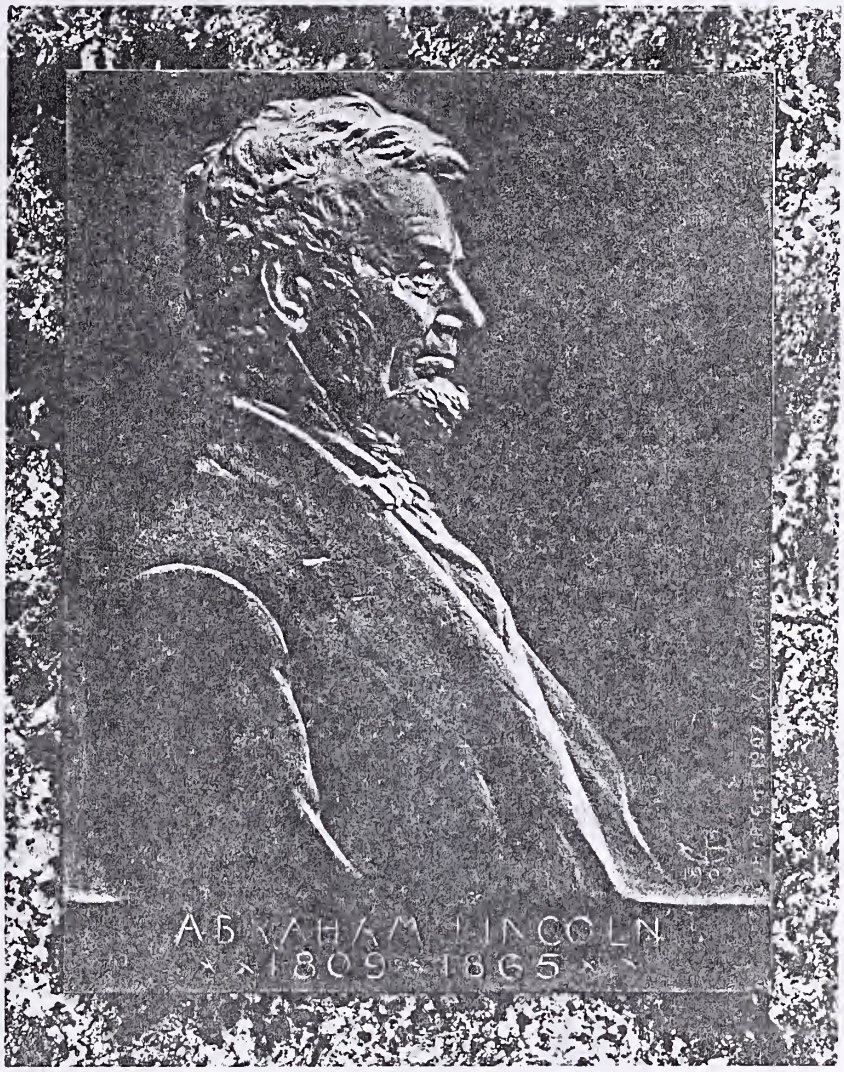
In speaking of the data upon which he modeled his conception of the Lincoln head, Mr. Brenner said today:

"I studied everything I could lay my hands on—drawings, engravings, photographs, and the death mask, of course. Perhaps, though, I got my chief inspiration from a photograph taken for a friend by Brady in Washington. It has more of the kindliness, what seems to me the soul—of the man—than anything else."

Certain slight changes in the lettering of the new coin have been suggested by President Roosevelt, namely in substituting the ordinary "U" for the "V" shaped design affected by sculptors; so there will be some little delay before the new model goes to the mint.

So far as known, the Lincoln head has been placed upon but one coin before—the 5-cent pattern in nickel of 1866. It is said further that but five of the Lincoln 5-cent pieces were struck in nickel; so single impressions now sell as high as $12.

File: Coins—One Cent



Portrait-plaque of Lincoln

Standard bronze modelled in low relief. Size 9½ inches x 7¼ inches

Victor D. Brenner

Portrait-plaque of Lincoln

Victor D. Brenner

THIS presentation of Lincoln is one of Mr. Brenner's latest and most satisfactory productions. It portrays the subject sympathetically and the face breathes the spirit of simplicity, dignity and native grandeur that characterized this remarkable man. Artistically the work is in Mr. Brenner's most charming manner.

Victor D. Brenner

MR. F. D. MILLET gives this account of Victor Brenner in the introduction to "A Catalogue of Medals and Plaques by Victor Brenner," exhibited at the Grolier Club, March 7-23, 1907 (see catalogue, p. 7-9):

"MR. VICTOR D. BRENNER was born in Shavely, Russia, in 1871, and at the age of thirteen began to work with his father in engraving seals and in stone cutting. After three years' experience under his father's directions he left home and worked as an engraver of jewelry and a sculptor in various cities of Russia until 1890, when he came to New York and entered as a pupil, first in Cooper Union, then in the School of the National Academy of Design, and in the Art Students' League, practising his profession in the daytime and studying at night. In 1898 he went to Paris, became the pupil of Roty and studied in the Julian Academy under Peuch, Verlet and Dubois for two years. After a year's travel in Italy and Germany he returned to New York and opened a studio and in the course of three years produced a large number of plaques, medals, reliefs and busts.

The past two years he has spent in Paris studying with Roty. His work has been shown in the exhibitions in Paris, Berlin, Munich and London and in the important exhibitions in this country. Among other distinctions he has been awarded a bronze medal in the Universal Exposition at Paris in 1900, a mention in the Salon of the same year, a bronze medal at the Buffalo Exhibition and a silver medal at the St. Louis Exhibition. He is represented in the Luxembourg

Gallery in Paris by eighteen pieces, in the collection of the Mint in Paris by twelve pieces, in the Glyptothek in Munich by ten pieces, in the Boston Museum by the same number, and in the Metropolitan Museum of this city by six pieces."

Comment

"THE exquisite productions of V. D. Brenner, which are the most thoroughly hopeful signs America has had of a place in the history of medallic art."

(*The Sun, Sunday, January 12, 1908*)

"Among us he is not yet rivaled."

(*Independent*)

"SEINE beiden Freunde, die Herre S. Oettinger und S. P. Avery in New York, verfolgten aufmerksam die Fortschritte und Erfolge des Künstlers während seiner Pariser Studienzeit und führten ihm gleich nach seiner Rückkehr mehrere Aufträge zu. Alsbald verbreitete sich durch die von ihm geschaffenen Kunstwerke sein Ruf und die Aufträge auf Medaillen und Siegel mehrten sich, zumal Brenner bei seinem bedeutenden Künstlertalente der einzige im Lande ist, der eine wirklich künstlerisch durchgearbeitete Medaille auszuführen im stande ist."

(*Monatsblatt der numismatischen Gesellschaft in Wien*)

"ARTISTE complexe, que de choses contradictoires en lui!

Il est Russe d'origine. Américain par gout, Français d'éducation.

Or, ainsi qu'il a été constate déjà pour tant d'artistes d'outre-Océan, ou la vision d'Amérique se pénétrait d'éducation européenne tout cela a donné naissance á des œuvres valeureuses, ayant un charme bien special.

Si Victor D. Brenner, avec son souci de vérité, ses facultés d'observation, n'a pas, dans le symbole, la subtilité et l'ingéniosité de son maître Roty, il possède naturellement une précision naïve qui ne saurait été dédaignée.

Mais c'est surtout le graveur d'effigies qui est intéressant, c'est lui qui nous retiendra le plus de temps. Il accuse forteiment les traits du modèle dont le caractère, les habitudes sont revélés par l'expression du regard, l'indication d'un geste. * * *"

(*L'Art Decoratif Revue de la Vie artistique ancienne et moderne*)

Further information will be sent promptly on request.

S. KLABER & CO.

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JAMES KLABER NEW YORK

THE CHELTENHAM PRESS, NEW YORK

A NEW LINCOLN PLAQUE.

A plaque with a fine portrait of Lincoln has just been issued by Dr. A. M. Rackus and Ernest Jonas, two members of the Chicago Coin Club, in commemoration of the twentieth anniversary of the issue of the Lincoln cent and the fifth year of the death of Victor D. Brenner, the designer of the coin. The plaque is illustrated here.

It was struck by the firm of Meyer & Wilhelm, of Stuttgart, Germany. The plaque was on exhibition at the recent Chicago convention. It has been issued in silver and bronze, only 25 having been struck in the former metal. The bust of Lincoln is shown in a circular depression in the rays of the rising sun, below which is a negro with broken shackles looking up at him. In the upper corners are the dates of his birth and death, "1809" and "1865." Below the bust is the name "Lincoln."

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Rash Of Choice Coins Afloat In Northwest

SEATTLE, (UP) — The Pacific Northwest is a paradise for numismatists, according to a Seattle coin dealer, Donald Zearing.

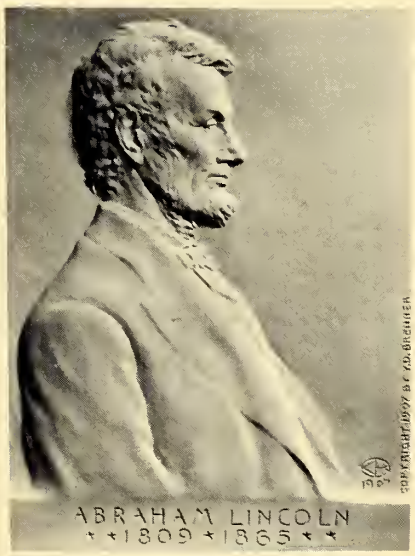
"The area is richer in collector's material than anywhere else in the nation," Zearing said.

The coins to be found are not the most valuable, but many rare issues from the San Francisco mint are still in general circulation.

Zearing said one such coin is the 1909-S V.B. Lincoln-head penny. Only 484,000 of the coins were minted. Each penny bears the initials of the designer, Victor D. Brenner, on the bottom of the tail-side. Zearing finds that they turn up frequently in the Northwest.

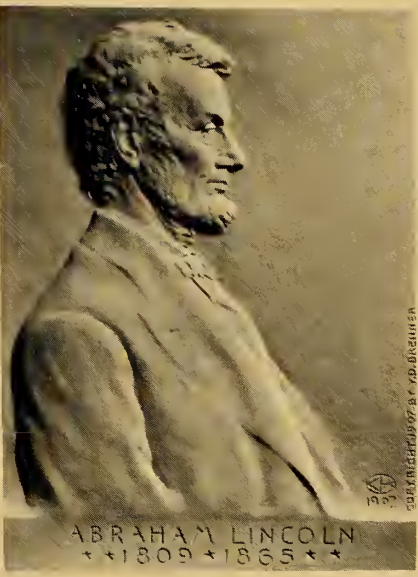
Zearing also said seafaring men have brought a steady stream of foreign coins into the region for decades.

Joanna Jorgella 3-12-50



VICTOR D. BRENNER
CENTENNIAL PLAQUETTE

Victor David Brenner was born in Shavely, Russia, on June 12, 1871. His father, George, was a stone cutter and seal engraver and young Brenner soon learned the trade. He seemed to possess a natural talent for the delicate work and, after working with his father for three years, left home to further develop his skill by engraving jewelry, cameos and occasionally sculpting. At the age of nineteen, he came to America and studied art at the Cooper Union, later attending The National Academy of Design. An ambitious



VICTOR D. BRENNER CENTENNIAL PLAQUETTE

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as well as talented young man, he worked at his trade during the day and studied in the evenings. When he was 22 years old, he went into business for himself and soon saved enough money to bring his parents and other members of his family to America.

In 1895 he was employed by a New York die cutter and began cutting dies for many commemorative, athletic and award medals. His reputation as a skilled die cutter grew and in 1897 he was commissioned to engrave the dies for four Dominican Republic coins. The coins were struck at the Philadelphia mint and this was Brenner's first attempt at producing the low-relief coinage dies.

Brenner's interest in medallic art work had been steadily increasing and in 1898 he left for Paris to study under Louis Oscar Roty, one of the all time great medallic engravers. His association with Roty enabled him to learn the art of producing large medal models in plaster and then reducing the size by mechanically cutting directly into the die with a pantograph or reducing machine. The Janvier pantographic die cutting machine was a French innovation that broadened the horizon for sculptors who wished to produce medals but lacked the talent for the small delicate hand-cut dies. In 1900, possibly from Brenner's recommendation, Henry Weil, one of the founders of Medallic Art Com-

pany, brought the first Janvier pantographic machine into this country.

Brenner returned to New York in 1901 and soon opened a studio. He saw a great potential for the pantographic method of producing art medals and began specializing in the making of large plaster models for use on the reducing machine. During the next few years he produced many fine medals and soon became a major influence on medallic art here in America. Still not content with himself, Brenner returned to Paris in 1904 for further study under Roty. He produced many medals and plaques during this period and frequently traveled to European art exhibitions. His work received many awards during the next few years. In 1906 he again returned to America and settled for his life career as a medallic sculptor.

In 1908 President Theodore Roosevelt commissioned Brenner to make a medal for workers on the Panama Canal. The President sat for Brenner on several occasions and they soon became friends. President Roosevelt was instrumental in having the new St. Gaudens ten dollar and twenty dollar gold pieces introduced in 1907 and was keenly interested in medallic art. A few years earlier Brenner had produced a Lincoln plaque and showed it to the President during one of their meetings. Roosevelt was impressed with the work and suggested to Treasury of-

ficials that the Lincoln portrait appear on a coin. This was especially timely since the Centennial of Lincoln's birth would be coming up the following year. Brenner changed the Lincoln design several times and finally submitted his finished models for consideration for a new coinage issue. In February of 1909 an announcement was made that a Lincoln cent would be issued later in the year. The reduction was made and the dies were cut by Medallic Art Company in May, 1909. The following month the Philadelphia mint began producing the coins on a twenty-four hour basis. The new Lincoln head cent was released on August 2, 1909, and the demand was tremendous. The small copper coins immediately sold for a premium as the public eagerly stashed them away by the millions. This was the first time that an American coin of the realm featured the portrait of a real person. Also the motto, "In God We Trust", and the legend "E Pluribus Unum", now appeared on the cent, the first time for this denomination. At the bottom edge of the reverse of the coin appeared three small initials—"V.D.B.". Brenner was not an employee of the mint and possibly because of this a certain amount of jealousy existed. The presence of his initials on the coin was interpreted as being an advertisement and severe criticism was voiced. Secretary of the Treasury MacVeagh ordered the initials removed and production resumed. Only

a small number of the coins had been produced at the San Francisco mint with the initials—making the 1909S VDB cent the rarest regular issue in the entire Lincoln head series. A great injustice had been done, not only to Brenner himself but to all artists in general, as it has been the perennial right of the art fraternity to in some manner sign or identify their work. Brenner voiced little vocal objection to the removal of his initials. Nine years passed until the Treasury Department reconsidered and on January 2, 1918, the initials were replaced—this time on the truncation of Lincoln's shoulder on the obverse. All cents produced since this date have the initials although a strong magnifying glass is usually required to identify the letters.

In addition to the Panama Canal medal, Brenner also produced the Wright Brothers Medal, a seal for the American Numismatic Society, an outstanding medal commemorating a visit to America by Prince Henry of Prussia, the Cullum Geographical Medal, and his famed Motherhood Medal. Along with his several Lincoln medals, he produced the Saltus Medal for the National Academy of Design as well as over a hundred other outstanding medals, plaques and plaquettes.

The Russian immigrant died in 1924 and left behind a standard of artistic excellence for the medal craft trade in America. His most popular and notable

contribution was, of course, the Lincoln head cent and this coin continues to live on in his memory.

THE PLAQUETTE

The obverse or Lincoln side of the Brenner plaquette is a reduction from Brenner's original Lincoln plaque which measured 9½ by 7⅛ inches. The original plaque was cast bronze and finished with a dark brown patina. It was mounted on green marble and produced by the S. Klaber Company, a bronze foundry in New York. The exact number of originals produced is not definitely known, however, it is estimated that slightly over one hundred plaques were cast. They were produced and offered for sale in 1907 and each contained an identification or serial number on the back.

The model for the reverse of the plaquette was prepared by Rolf Beck. Sculptor Beck used a unique self-portrait which Brenner made in 1898. The original self-portrait plaque measured 67 by 101 millimeters and was hand engraved. Apparently Brenner made only a single uniface plaque which still survives in a private collection.

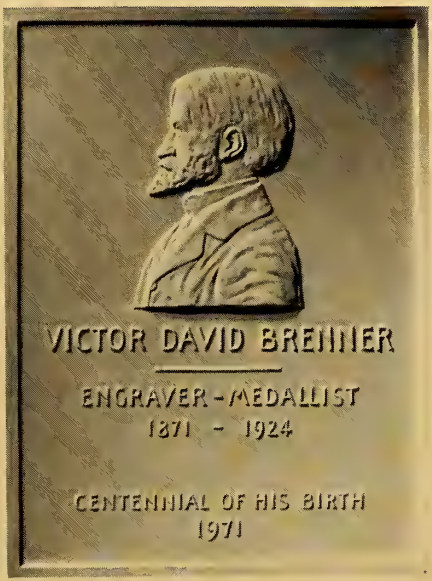
Mr. Beck is a native of Isny, Germany and, after moving to the United States, entered Brown University with ambitions of becoming an astronomer. He later

decided to follow the vocation of his father, Mr. Kurt Beck, a famous portrait and landscape artist, who also produced bas-relief sculpture. Mr. Beck has produced a Presidential Medal of Freedom, the Alaska Purchase Centennial Medal, the General Motors World's Fair Medal, and many other outstanding art medals. He has worked closely with Presidential Art Medals and Sculptor Edward Grove during the past several years in helping design and produce many of the medals in the World War II series.

PRESIDENTIAL ART MEDALS, INC. of VANDALIA, OHIO, was founded in 1961 and, in addition to the World War II collection, has issued a set of medals honoring each of the thirty-six presidents of the United States. Current series in production include the statehood and signers of the Declaration of Independence sets. A collection of fifty different medals honoring Great Men of Medicine as well as a series of large art medals commemorating each of the Apollo Moon landing expeditions is presently being issued. In early 1971 PRESIDENTIAL ART MEDALS introduced a new and unique series dedicated to the Great Religions of the World.

This is the first time that PAM has issued a rectangular medal or plaquette. THE VICTOR D. BRENNER CENTENNIAL PLAQUETTE measures 1⅞ x 2½ inches and was struck at the Medallic Art

Company in New York City. It is available in an unnumbered unlimited bronze issue along with 1,000 serially numbered pure silver plaquettes with an antique finish. In addition 100 specimens were struck in 1/10th 14 Kt. Gold Filled with a 24 Kt. Gold Finish.



OUR 10th YEAR

WHEN THE CENT COST TOO MUCH

60¢

Coins

The Magazine of Coin Collecting

FROM THE COIN COLLECTORS' CAPITAL

MAY 1971
47322

LINCOLN

Brenner's Cent is the World's Most Reproduced Work of Art

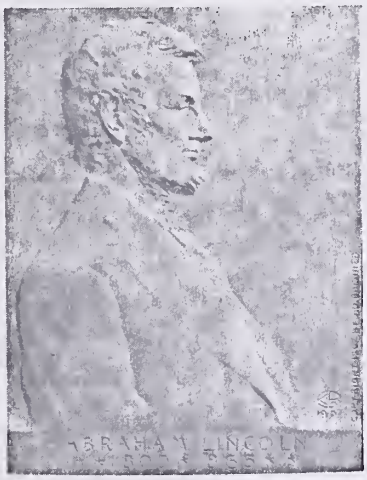
THE PEACE DOLLAR - VALUED 24 COIN SET

Unique and Popular
Canada's 20 Cent Piece

TELE-QUOTES

Standard U.S. Coin Values

ARTISTIC PLAQUETTE COMMEMORATES CELEBRATED SCULPTOR'S CENTENNIAL



Perfect Tribute To Victor D. Brenner Designer/Sculptor Lincoln Head Cent

Familiar V.D.B. Lincoln "head" first appeared on a commemorative Lincoln plaque . . . captured the attention of President Teddy Roosevelt who recommended it for use on a regular coin issue.

Epoch-making cycle now complete . . . exact replica of famous "head" again reproduced on commemorative plaquette — this time honoring the sculptor. Self-portrait of sculptor Brenner carried on Reverse of plaquette. Truly an unusual addition to any coin or medal collection.

Passport to Posterity

Lincoln head cent produced over longer span — since 1909 — than any other U.S. coin. And — it still has a future — Lincoln cent to be issued until at least 1984. Though the coin's Reverse has been changed, Brenner's classic Lincoln portrait remains the same.

About the Plaquette

The rectangular plaquette, 2 1/16 x 2 7/16 inches, will be issued as follows:

Unnumbered Antique Bronze $7.50 ea.
1000 Serially Numbered Antique Silver (.999+ pure) . . . $50.00
100 1/10 14K Gold Filled with 24K Gold Finish . . . $95.00

A descriptive pamphlet will be included with each plaquette.

Delivery of the plaquettes will begin on Mr. Brenner's 100th Anniversary, June 12, 1971.

ORDER FORM

Please send me the following Victor D. Brenner Plaquettes:

_____ Unnumbered Antique Bronze . . . . . $ 7.50 each
_____ Serially numbered Antique Silver (.999+ pure) . . . . . $50.00 each
_____ Gold 1/10 14 Kt. Gold Filled 24 Kt. Gold Finish . . . . . $95.00 each

Enclosed is my check or please charge to my BankAmericard No. _____ (Ohio residents add 4% sales tax).

Presidential Art TRADEMARK

Presidential Art Medals, Inc.
Vandalia, Ohio 45377

Ship medals to:

Name _____

Address _____

City _____ State _____ Zip Code _____

MY MIND

At the end of 1906, after spending a year studying in Paris, Victor David Brenner created his first portrait of Abraham Lincoln. He returned from Europe (this had been his second trip abroad) refreshed, inspired and anxious to use some of the techniques he had mastered under his skilled mentor and instructor, medallist Louis Oscar Roty.

Perhaps the idea for a portrait of Abraham Lincoln came to him on the return voyage. The salt water the sea air, the leisurely boat ride, are exhilarating to the artist. He was to initiate, upon his return to New York City, the most productive period of his art career — at least one major work of art a month for over two years!

Or, perhaps, the idea for a Lincoln portrait came to him simply as a news article; the centennial of Lincoln's birth was approaching in 1909 and plans were beginning to reach print. Or, it could have been a chance conversation with Robert Hewitt Jr., a collector of Lincolniana, a medal enthusiast, and a member of the active American Numismatic Society, as was Brenner.

Irrespective of when the idea first came to him, Brenner produced a plaster bas-relief of Lincoln during the winter of 1906-07. For his model he had borrowed a carte-de-visite photo from Charles Eliot Norton, a professor of art history at Harvard University and a friend of Brenner's since 1903 (Brenner had carved a marble bust of Norton that year for Harvard's Fogg Art Museum).

The small wallet-size photo has since been identified by an expert on Lincoln photographs, Lloyd Ostendorf, as one taken February 9, 1864. Ostendorf has cataloged all known Lincoln photographs, much like numismatists catalog coins and medals. Ostendorf calls this photo, and a companion taken at the same sitting, both showing Lincoln facing right, "as O-88 and O-89" in his catalog. These were taken in 1864 by Anthony Berger, manager of Brady's Gallery, 352 Pennsylvania Avenue, Washington, D. C.

In January 1907 Brenner had his Lincoln plaster model photographed in his studio, and on January 24 sent a print along with a copyright application to the Copyright Office at the Library of Congress.

And Brenner was human. He entered the date "1906" on the copyright application much like we date our checks with last year's date far into the new year. Here's a document he should have given his full attention to, but he entered "1906" and the Copyright Office rubber stamped the correct 1907-date of receipt and processing half-a-dozen places.

Three months later, in March 1907, the Grolier Club of New York held an exhibit of Brenner's work; the Lincoln portrait was conspicuously absent. Brenner must not have been completely satisfied with his modeling.

It wasn't until 1909 that the Lincoln plaque finally appeared. A New

Victor David Brenner, who was born 100 years ago this June 12 and is famed as the designer of the Lincoln cent, was also a prolific medallist.

WAS FULL OF LINCOLN

by D. Wayne Johnson

York bronze foundry, S. Klaber & Company, advertised the portrait in a 9½ x 71/8-inch cast bronze plaque, finished in a dark brown patina, and mounted on green marble. In all, it is believed they produced slightly over one hundred of these original plaques.

In 1908, Brenner prepared the design for a round, two-sided medal bearing a similar portrait of Lincoln, but from completely new models. Detail is somewhat less than the Lincoln Plaque, but this medal is the most handsome design of all. While the expression on the copyright photo is grim, and the Lincoln Plaque is stern, Lincoln is almost smiling on this medal.

The hair is completely redone — far too curly for the real Lincoln — with a less receding hairline. A very prominent vein now appears vertically on Lincoln's forehead and the chin and neck whiskers are reshaped. A pointed end tie appears and more detailed clothing, including vest and one button.

This medal — King number 303 and 304 in a compendium of over 1000 Lincoln medals — was issued in 1908, even though it is dated 1909. The reverse bears an eagle on the summit of a rocky cliff, facing a turbulent sea, and the inscription: "SERVE PROTECT DEFEND."

Also in 1908, Brenner was commissioned — through another friend, Frank D. Millet — to prepare a medal for the Panama Canal Commission. The obverse of this medal bears a portrait of Theodore Roosevelt, who was president at the time and had been a vital force in the completion of the Canal.

Brenner met with President Roosevelt, who sat for the artist at the President's estate at Oyster Bay, Long Island, New York. The story is told that at the second sitting in June 1908, Brenner showed Roosevelt this Lincoln Medal (or the Lincoln Plaque).

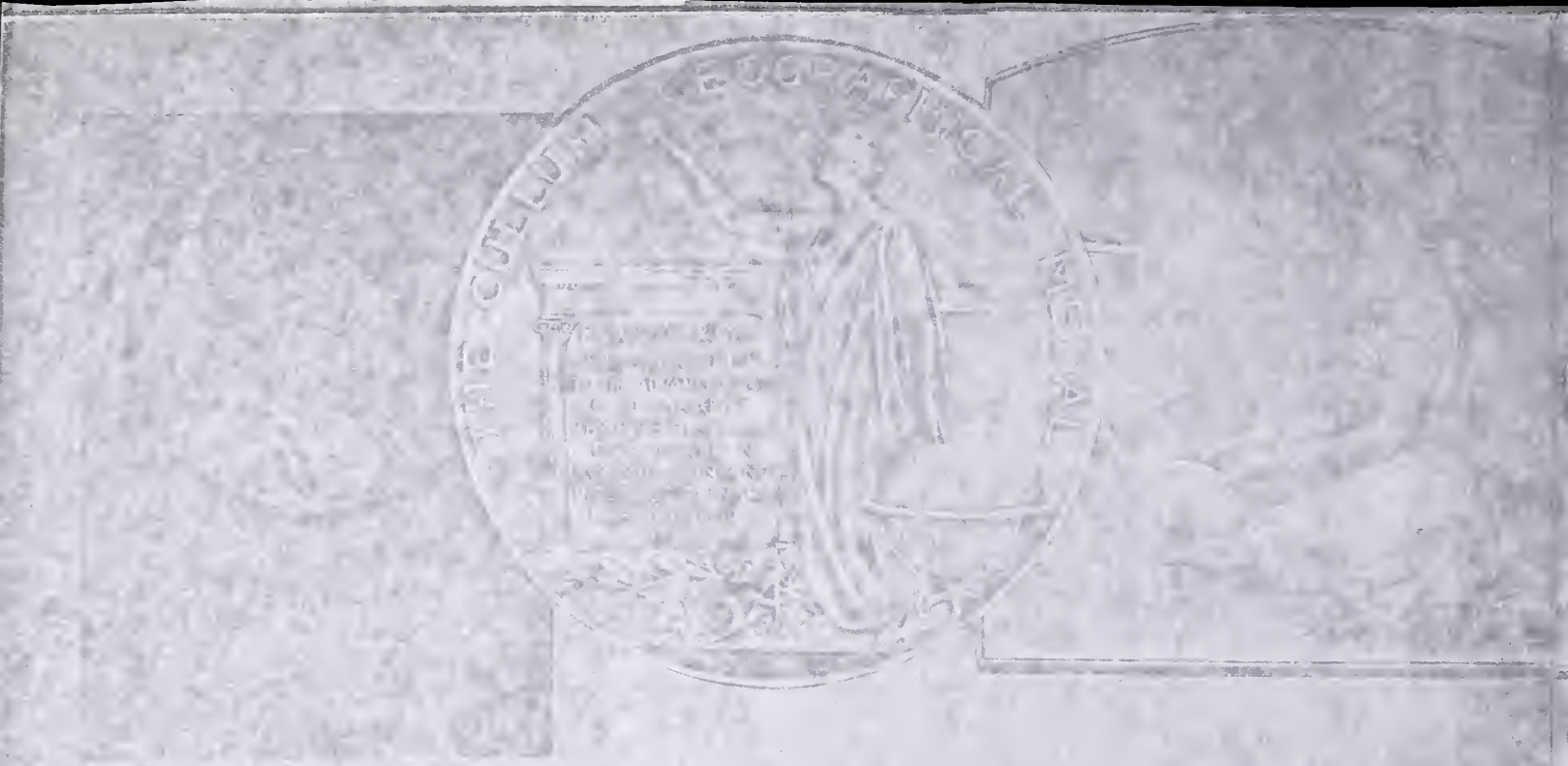
Roosevelt had been involved with Augustus Saint-Gaudens in a project to improve the design of American coins. (Saint-Gaudens' $20 gold piece had been issued the year before, after a long controversy with mint officials over the height of the relief and the inability of coins of his design to stack.)

Brenner's Lincoln design appealed to Roosevelt, who suggested to Treasury officials that it appear on a coin. It was undecided which denomination should bear the portrait of the sixteenth president, even up to the last minute; both the half-dollar (news articles said the nickel) and the cent were considered.

On February 20, 1909, after more than two years work on Lincoln, the announcement was made. A

LINCOLN PORTRAITS
by Victor D. Brenner

Left to right: *Lincoln photograph* by Anthony Berger, manager of Brady's Gallery; photo is O-88 and O-89 (Ostendorf). *Copy right deposit photograph* of plaster bas-relief. *Lincoln Plaque,* finished in 1907 but apparently not issued until 1909. *Lincoln Medal* (King 303 and 304), obverse bears no inscription other than "1809" and "1909"; it is believed Brenner showed this medal to President Roosevelt which led to cent design. *Lincoln Head Cent,* first released August 2, 1909.



Philadelphia paper carried this news item:

"Victor D. Brenner, the sculptor whose design for the new Lincoln penny was accepted Thursday, has been at work upon his model for more than a year, and for many months before that had in mind the idea of submitting this design for the coin.

"'You see the life of a coin is twenty-five years according to law,' Mr. Brenner explained in his studio today, 'and the time for the penny and the nickel has expired. It seemed to me that the nickel already has a very practical design and so, I turned my attention to what would be most fitting for the one cent piece. Naturally the portrait of Lincoln suggested itself, especially the centennial, and before I knew it was going to make an anniversary medal for my friends and my mind was full of Lincoln.'"

Brenner's mind had been full of Lincoln for nearly 26 months, while he was at his top capacity producing some of the finest works of his career — at least twenty known works of art, including such pieces as the Wilson Brothers Medal, the Panama Canal Medal, a seal for the American Numismatic Society, a medal for the Cleveland Trust Company, the National Academy of Design Gallatin Medal, plaquettes [illegible] Carl Schurz, Adolph Ochs, Katrina Trask, [illegible] and a badge and medal for the Tuberculosis Congress.

By May 1909 the dies for the Lincoln Head cent had been completed; first reductions and dies were made for Brenner by Henri Weil of Medallic Art Company of New York City. The Philadelphia Mint was in production June 10, running three shifts a day to produce the 25 million coins needed before the first Lincoln cents were to be issued to the public.

On August 2, 1909, at the Sub-Treasury in New York's financial district, the first Lincoln Head cents were released. Reaction was immediate! Long lines began to form of eager buyers who sought 50c or a dollar's worth. Newsboys bought up small quantities and hawked them two for a nickel.

The new coin was unprecedented for several reasons: it was the first U. S. coin intended for circulation which bore the portrait of a real person — prior coins had always carried some allegorical representation of Liberty — also it was the first minor coin to bear the legend "E Pluribus Unum," and the first cent to bear the motto "In God We Trust."

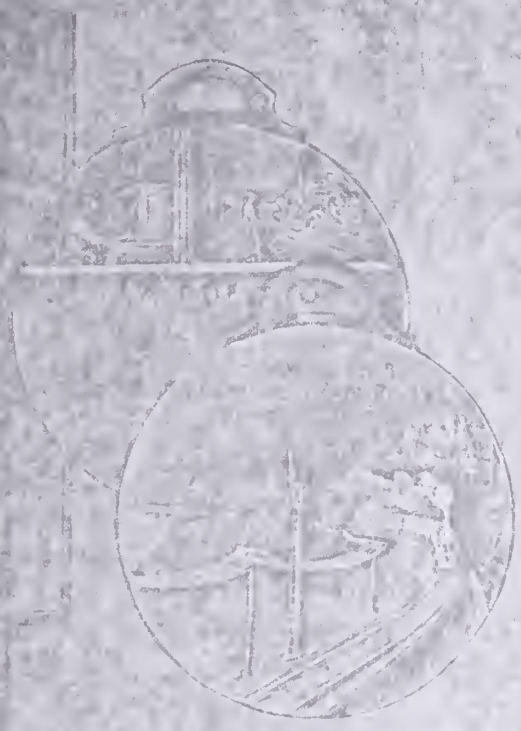
But it was the tiny initials "VDB" on the reverse which set off a controversy. Criticism, which started in Philadelphia, then spread, caused Secretary of the Treasury Franklin MacVeagh to order their removal. Roosevelt, who had lost the election to Taft ten months earlier, was of no help and was, in fact, on safari in Africa at the time.

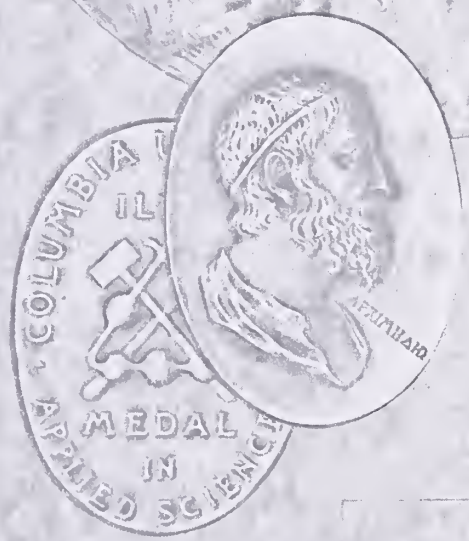
Nearly 28 million of the Lincoln Head cents with the VDB initials had been struck at Philadelphia. The mint in San Francisco had just begun their production two weeks prior; thus the scarce 1909-S VDB coinage had a total production of only 484,000 pieces — a rarity among the multimillion coinages normally required of our smallest denomination coin.

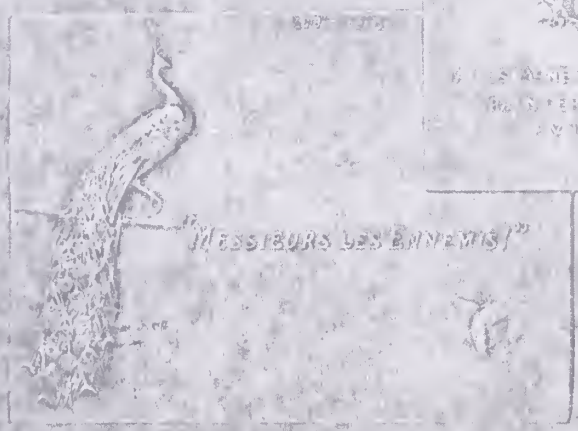
While numismatists and artists were indignant about the removal of Brenner's monogram — every artist has the obligation and right to sign his own work — the Treasury Department was undaunted, the initials stayed off the cents. Letters were published in the press and *The Numismatist* of September 1909 ran Brenner's own reaction to the affair.

New dies were prepared without the monogram and by August 14, 1909, the first of these Lincoln cents were struck at the Philadelphia Mint. Eight years later, the Treasury Department reconsidered and ordered the initials returned: on January 2, 1918, the first Lincoln Head cents were struck with a minute "VDB" on the truncation of Lincoln's shoulder on the obverse. *Viva la artiste!*

What sort of man was Brenner? What was his background to [illegible] been chosen to design a [illegible] States coin? What else had [illegible]







Was he an engraver, medallist, or sculptor? Or all three?

Victor David Brenner was born June 12, 1871, in Shavli, Lithuania, now part of Russia. At 13 he was bar mitzvahed and apprenticed to his father's seal cutter. As a youth of 16 and 17 he traveled as an itinerant engraver doing watch fobs, cameos, seals, and such, journeying within his local province, from Kovno to Regd and back to Shavli. At 18 he decided to come to America. He lied about his age, giving the purser a figure of 20, boarded the German vessel *Cellert* from Hamburg and arrived in New York May 17, 1890.

He had a traveling companion with him, Abraham Chaimschn, a lad of 18 (or perhaps they switched ages). On the ship's records Chaimschn was manifest as a watchmaker, Brenner as a graver; both gave Schauler, Poland as their hailing place. Traditionally the immigrant arrives penniless — at least that's what they say when they are famous 20 to 40 years later. But little is known of Brenner's early life in America, other than he attended Cooper Union and worked for an Essex Street jeweler, Herman Hopper.

In 1893 he went into business for himself as a die cutter; he prospered, saving his money whenever possible and later financed the passage of his parents, two brothers and a sister to America, and his own travels.

Another story told about Brenner is his meeting Professor Sigmund Oettinger of the City College of New York. Oettinger introduced Brenner to the medal collections of the American Numismatic Society. He had never seen such beautiful medals before! He joined the Society November 19, 1894, and spent many hours studying their medal collections.

In 1895 Brenner worked as a diecutter for a New York seal and die maker, Robert Stoll. Under Stoll's employment he produced dozens of medals, including the Society of Cincinnati Medal, the Church of the Most Holy Redeemer Jubilee Medal, a Beethoven Medal, and at least six athletic award medals.

Then several events occured which greatly influenced his career: in 1896 he enrolled at a night class at the National Academy of Design and discovered his instructor was John Quincy Adams Ward, dean of American sculptors; also, he is awarded his first major medallic commission, the William Augustus Muhlenberg Medal for the American Numismatic Society, issued for the dedication of St. Luke's Hospital, December 23, 1896.

A few months later he was awarded another important, somewhat prophetic commission: to prepare the dies for the 1897 coinage of the Dominican Republic. Brenner engraved dies of four denominations — peso, 50, 20, 10 centavos — and the coins were struck at the Philadelphia Mint.

Also in 1897 he produced a magnificent portrait of arctic explorer Fridtjof Nansen, for Nansen's visit to New York October 23, 1897; and a medal of a noted New York physician, John Wakefield Francis.

In 1898 Brenner did two quick medals — a second commission for the American Numismatic Society, the Charities and Correction Medal, and the Monmouth County Historical Association Plaque — then he left for Paris the first time to study under Louis Oscar Roty, the world's ranking medallist.

His desire for knowledge is compulsive. He went to Paris to learn from the masters. While there he learned how to *model* a medal, to prepare a large master pattern in plaster and reduce it to any desired size by means of the pantograph or reducing machine. By this process Brenner produced a Motherhood Medal, his second most noted work, following his Lincoln portraits.

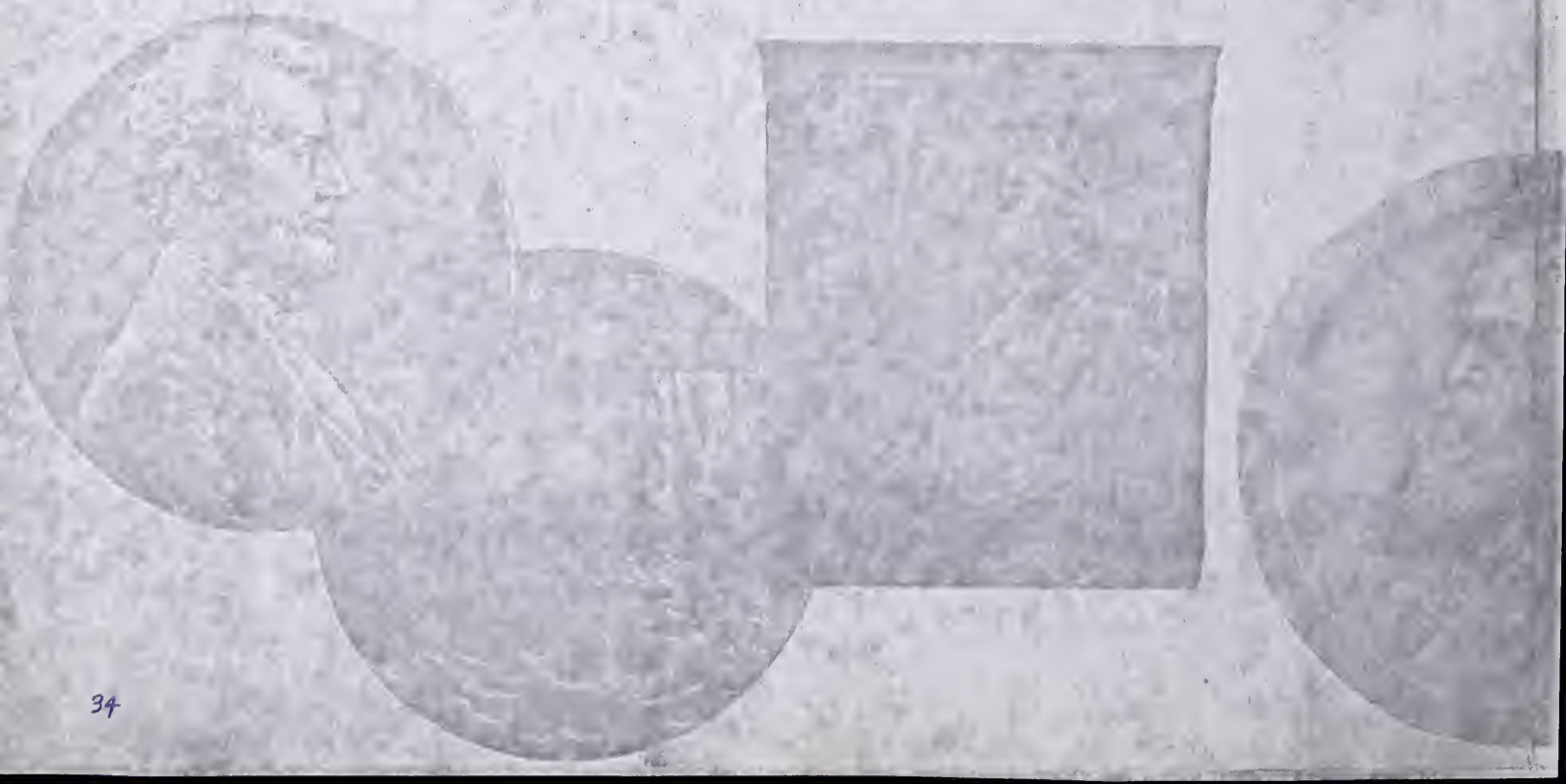
While in Europe he completed fifteen known works, visited France, Italy, and Germany, then returned to New York June 1901, determined in his new calling as *medallist.* Previously known only as a diecutter, he was now capable of producing hand engraved dies—which did infrequently — and the fine art medals reduced from large models which interested him more.

He opened a studio in New York, under the aegis of the American Numismatic Society, attempted to teach a class of engraving, modeling, coin and medal design. But this venture was ill fated and was dropped for lack of interest. America was not yet ready for the new field of art medals he wanted to cultivate in his adopted country.

An accomplished medallist, however, he commanded respectable commissions and did portraits of George William Curtis (Columbia University chancellor), William Maxwell Evarts (lawyer), Collis Potter Huntington (railroad magnate), Prince Henry of Prussia, John Fritz (engineer), Charles Patrick Daly (judge), Amerigo Vespucci (for whom America was named), Julia W. Oettinger (wife of his professor friend), Samuel Putnam Avery (art dealer, philanthropist), the founders of the New-York Historical Society, and many other fine art medals.

In late 1904 he returned to Paris again to study under the masters of medallic art. During this period he produced some of his finest work: the James McNeil Whistler plaquette, Solomon Loeb medallion, John Paul Jones plaquette, Frederick Samuel Tallmadge medal, Rupert Norton plaquette, and others.

In 1906 he returned to America, the Lincoln portraits, and the beginning of our story. But since that time, what happened to his Lincoln

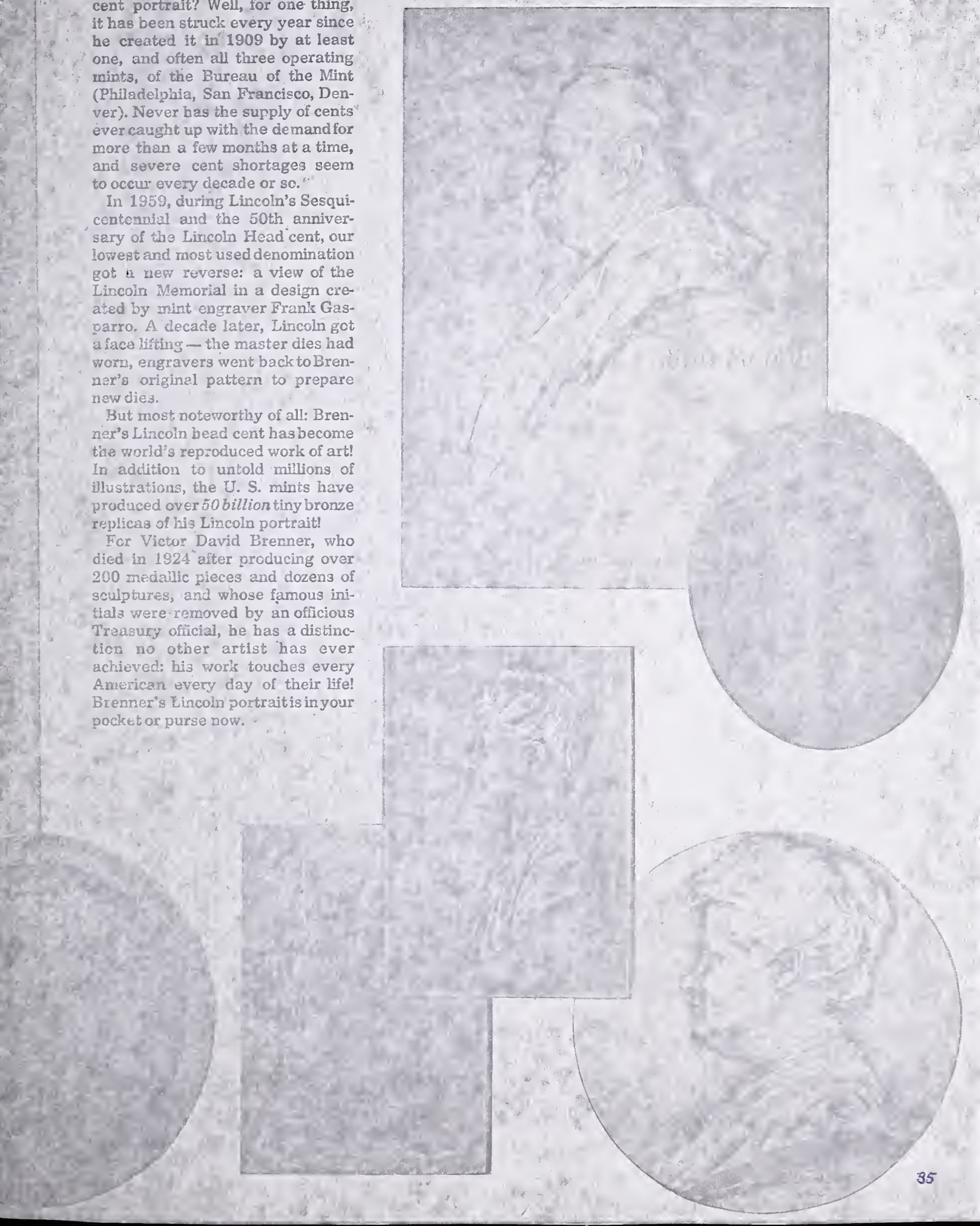


cent portrait? Well, for one thing, it has been struck every year since he created it in 1909 by at least one, and often all three operating mints, of the Bureau of the Mint (Philadelphia, San Francisco, Denver). Never has the supply of cents ever caught up with the demand for more than a few months at a time, and severe cent shortages seem to occur every decade or so.

In 1959, during Lincoln's Sesquicentennial and the 50th anniversary of the Lincoln Head cent, our lowest and most used denomination got a new reverse: a view of the Lincoln Memorial in a design created by mint engraver Frank Gasparro. A decade later, Lincoln got a face lifting — the master dies had worn, engravers went back to Brenner's original pattern to prepare new dies.

But most noteworthy of all: Brenner's Lincoln head cent has become the world's reproduced work of art! In addition to untold millions of illustrations, the U. S. mints have produced over *50 billion* tiny bronze replicas of his Lincoln portrait!

For Victor David Brenner, who died in 1924 after producing over 200 medallic pieces and dozens of sculptures, and whose famous initials were removed by an officious Treasury official, he has a distinction no other artist has ever achieved: his work touches every American every day of their life! Brenner's Lincoln portrait is in your pocket or purse now.



ARTISTIC PLAQUETTE COMMEMORATES CELEBRATED SCULPTOR'S CENTENNIAL

Perfect Tribute To Victor D. Brenner Designer/Sculptor Lincoln Head Cent

Familiar V.D.B. Lincoln "head" first appeared on a commemorative Lincoln plaque . . . captured the attention of President Teddy Roosevelt who recommended it for use on a regular coin issue.

Epoch-making cycle now complete . . . exact replica of famous "head" again reproduced on commemorative plaquette — this time honoring the sculptor. Self-portrait of sculptor Brenner carried on Reverse of plaquette. Truly an unusual addition to any coin or medal collection.

Passport to Posterity

Lincoln head cent produced over longer span — since 1909 — than any other U.S. coin. And — it still has a future — Lincoln cent to be issued until at least 1984. Though the coin's Reverse has been changed, Brenner's classic Lincoln portrait remains the same.

About the Plaquette

The rectangular plaquette, 2 1/16 x 2 7/16 inches, will be issued as follows:

Unnumbered Antique Bronze $7.50 ea.

1000 Serially Numbered Antique Silver (.999+ pure) . . . $50.00

100 1/10 14K Gold Filled with 24K Gold Finish . . . $95.00

A descriptive pamphlet will be included with each plaquette.

Delivery of the plaquettes will begin on Mr. Brenner's 100th Anniversary, June 12, 1971.

ORDER FORM

Please send me the following Victor D. Brenner Plaquettes:

1 Unnumbered Antique Bronze .....$ 7.50 each

_____ Serially numbered Antique Silver (.999+ pure) .....$50.00 each

_____ Gold 1/10 14 Kt. Gold Filled 24 Kt. Gold Finish .....$95.00 each

Enclosed is my check ~~or please charge to my BankAmericard~~ No. _____ ~~(Ohio residents add 4% sales tax).~~

Presidential Art

Presidential Art Medals, Inc.
Vandalia, Ohio 45377

Ship medals to:

Lincoln National Life Foundation

Name % Dr. R. Gerald McMurtry

1301 South Harrison Street

Address

Fort Wayne, Indiana 46801

City State Zip Code

Research Authenticates Old Brenner Plaque

There is a breed of collector who is persistent and dedicated. The research is as important to him as the acquisition of a coin. One such collector is Mrs. Albin Babcock, of Hamburg, New Jersey.

It has taken her over two years of research to pin down and authenticate a Victor D. Brenner plaque. She has been interested in antiques for a good many years as a collector and professional, and has discovered a number of rare pieces through her tireless research.

Mrs. Babcock owned the Lincoln plaque for seven years before she started to do her research work on it. This plaque has the "No. 1" on the back of it on the hinge stand and on the marble. The marble is of black and white.

She wrote to numerous museums and medallic companies trying to trace the history and composition of her piece so it could be authenticated. She was told that Brenner's plaque was cast in a mold make of bronze and some specialists also said that her piece was made of copper. She insisted that hers was not copper and determined to have an analysis made, which she finally did at the Jersey Analytical Service, Andover, New Jersey.

Their letter, dated September 9, 1971, stated: "Dear Mrs. Babcock: As per your request we are certifying that we have taken a sample of the metal from an Abraham Lincoln plaque submitted to us by you for analysis of metal of this plaque.

"This Abraham Lincoln plaque has a mark on its face side: copyright 1907 by Victor David Brenner. The back side of this plaque has a mark on its right corner: No. 1. The size of the plaque is 9½" x 7⅛".

"The results of our analysis of the metal of this plaque are as follows: Copper, 78.7 percent; zinc, 5.2 percent; aluminum, 10.2 percent; iron, 5 percent; chromium, 0.6 percent; manganese, 0.3 percent.

"This analysis was performed by the combination of wet, classical methods and the atomic absorption spectroscopy. We have also checked this sample for presence of trace amounts of tin, nickel, lead, silver and cobalt. However, the results were negative. Therefore, the results of our analysis indicate that the metal of this plaque is an alloy in which copper is predominant. Composition indicates that it is a bronze.

"If you have any further questions, don't hesidate to call us."

(signed) Nicholas Kins
Consulting Chemist

The original Lincoln plaque was turned out by Brenner in 1907. He had gone to Paris to learn a technique of getting more than one variation from the same mold, and used the new technique he had acquired on the Lincoln plaque. He finally had his design approved by the Department of the Treasury on February 20, 1909. Just a few months later, the Lincoln cent was in production.

Brenner was greatly interested in Lincoln's history and had been researching Lincoln material for several years, with thoughts of designing a medal of the martyred President on the centennial of his birth. President Theodore Roosevelt was acquainted with Mr. Brenner when the sculptor was modeling the President's likeness in 1908 for the Roosevelt-Panama medal.

It was during one of the sittings that Brenner showed the President the design he had made for a Lincoln plaque. This so impressed President Roosevelt that he recommended to the Secretary of the Treasury that it be placed on a coin to be issued in the Lincoln centennial year, 1909.

There is a Lincoln plaque by Brenner that was produced by S. Klaber & Co. and is one of a series. This is on green marble. S. Klaber & Co. sold out to the Medallic Art Company, the famed medallists of New York City, and they have the original galvanos.

After the Mint became interested in Brenner's Lincoln, four separate designs were made before the final version was accepted.

Mrs. Babcock sent me a considerable amount of material and when I have the opportunity to coordinate it all, it will be available to the readers in another column.

The Lincoln plaque By Victor Brenner.

Maurice Gould's

Lore of Numismatics

Scranton Officers

Officers serving the Scranton Coin Club for 1972 are Sterling Stanton, president; R. N. Matylewicz, vice-president; Romaine McHugh, secretary; Thomas Stratton, treasurer; John Gallo, sergeant at arms; and Joe Allone, Sal Garafolo and Ralph DeSantis, directors. Meetings are held the third Wednesday each month in the Elm Park United Methodist Church at Jefferson Avenue and Linden Street, Scranton, Pennsylvania. The public is invited. There is bourse from 7 to 8 p.m.

Sunday, Aug. 27, 1972

Brenner Plaque Authenticated

By MAURICE M. GOULD

There is a breed of coin collector who is persistent and dedicated. The research is as important as the acquisition of a coin. One such collector is Mrs. Albin Babcock of Hamburg, N.J.

It has taken her more than two years of research to pin down and authenticate a Victor D. Brenner plaque. Brenner was a famous medalist and he is best known for his designs of the Lincoln cent which were accepted and produced by the U.S. government in 1909.

Mrs. Babcock has been interested in antiques for a good many years as a collector and professional and has discovered a number of rare pieces through her tireless research. She owned a Lincoln plaque for seven years before she started to do her research work on it.

This plaque has No. 1 on the back, on the hinge stand and on the black and white marble.

She wrote to numerous museums and medallic companies, trying to trace the history and composition of the piece for authentication. She was told that Brenner's plaque was cast in a mold made of bronze and some specialists said that her piece was made of copper.

She insisted that it was not copper and was determined to have an analysis made. She finally had this done at the Jersey Analytical Service, Andover, N.J. Their letter, dated Sept. 9, 1971, stated, in part:

"Dear Mrs. Babcock: As per your request, we are certifying that we have taken a sample of the metal from an Abraham Lincoln plaque submitted to us by you for analysis of metal. The results of our analysis of the metal are as follows: copper, 78.7 per cent; zinc, 5.2 per cent; aluminum, 10.2 per cent. iron, 5 percent; chromium, 0.6 percent; manganese, 0.3 percent. Therefore the results of our analysis indicate that the metal of this plaque is an alloy in which copper is predominant. Composition indicates that it is a bronze."

DISCOVERED — This Victor D. Brenner plaque of Lincoln was recently discovered by a collector from New Jersey.

The original Lincoln plaque was turned out by Brenner in 1907.

He had gone to Paris to learn a new technique and used it on this plaque. His final design was approved by the Department of the Treasury on Feb. 20, 1909, and a few months later the Lincoln cent was in production.

Brenner was greatly interested in Lincoln's history. He had been researching Lincoln material for several years with thoughts of designing a medal of the martyred President on the centennial of his birth. President Theodore Roosevelt was acquainted with Brenner when the sculptor was modeling the President's likeness in 1908 for the Roosevelt-Panama medal.

It was during one of these sittings that Brenner showed the President the design he had made for the Lincoln plaque. This so impressed Roosevelt that he recommended to the secretary of the treasury that it be placed on a coin to be issued in the Lincoln centennial year, 1909.

Other plaques have been made, one by S. Klaber and Co. on green marble.

contribution was, of course, the Lincoln head cent and this coin continues to live on in his memory.

THE PLAQUETTE

The obverse or Lincoln side of the Brenner plaquette is a reduction from Brenner's original Lincoln plaque which measured 9½ by 7⅛ inches. The original plaque was cast bronze and finished with a dark brown patina. It was mounted an green marble and produced by the S. Klaber Campany, a bronze foundry in New York. The exact number of originals praduced is not definitely known, however, it is estimated that slightly over one hundred plaques were cast. They were produced and offered for sale in 1907 and each contained an identification or serial number on the back.

The model for the reverse of the plaquette was prepared by Rolf Beck. Sculptor Beck used a unique self-portrait which Brenner made in 1898. The ariginal self-portrait plaque measured 67 by 101 millimeters and was hand engraved. Apparently Brenner made only a single uniface plaque which still survives in a private collectian.

Mr. Beck is a native of Isny, Germany and, after moving to the United States, entered Brown University with ambitians of becoming an astronomer. He later decided to follow the vocation of his father, Mr. Kurt Beck, a famous portrait and landscape artist, who also produced basrelief sculpture. Mr. Beck has produced a Presidential Medal of Freedom, the Alaska Purchase Centennial Medal, the General Motors Warld's Fair Medal, and many other outstanding art medals. He has worked closely with Presidential Art Medals and Sculptor Edward Grave during the past several years in helping design and produce many of the medals in the World War II series.

PRESIDENTIAL ART MEDALS, INC. of VANDALIA, OHIO, was founded in 1961 and, in addition to the World War II collectian, has issued a set of medals honoring each of the thirty-six presidents of the United States. Current series in praductian include the statehood and signers of the Declaration of Independence sets. A collectian af fifty different medals honoring Great Men of Medicine as well as a series of large art medals commemorating each of the Apallo Moon landing expeditians is presently being issued. In early 1971 PRESIDENTIAL ART MEDALS introduced a new and unique series dedicated to the Great Religions of the World.

This is the first time that PAM has issued a rectangular medal or plaquette. THE VICTOR D. BRENNER CENTENNIAL PLAQUETTE measures 1⅞ x 2½ inches and was struck at the Medallic Art

Campony in New York City. It is available in an unnumbered unlimited bronze issue alang with 1,000 serially numbered pure silver plaquettes with on antique finish. In addition 100 specimens were struck in 1/10th 14 Kt. Gold Filled with o 24 Kt. Gold Finish.

VICTOR D. BRENNER
CENTENNIAL PLAQUETTE

Victor David Brenner was born in Shovely, Russia, an June 12, 1871. His father, Gearge, was a stone cutter and seal engraver and young Brenner soon learned the trade. He seemed ta possess a naturol talent for the delicate wark and, after working with his father far three years, left hame ta further develop his skill by engraving jewelry, comeos and occasionolly sculpting. At the age af nineteen, he came to America and studied ort at the Cooper Union, later attending The National Academy of Design. An ambitious

as well as tolented young mon, he worked at his trade during the doy ond studied in the evenings. When he wos 22 yeors old, he went into business far himself and soon saved enaugh money to bring his porents and other members of his family to America.

In 1895 he wos employed by o New ..rk die cutter ond began cutting dies for mony commemorative, athletic ond oword medals. His reputation as o skilled die cutter grew and in 1897 he was commissioned ta engrove the dies for four Daminican Republic cains. The coins were struck at the Philodelphia mint ond this wos Brenner's first attempt ot praducing the law-relief coinage dies.

Brenner's interest in medollic art work had been steodily increosing and in 1898 he left for Paris to study under Louis Oscor Raty, ane of the all time greot medallic engravers. His assaciation with Roty enabled him to learn the ort af producing large medal models in plaster and then reducing the size by mechanicolly cutting directly into the die with o pontograph or reducing machine. The Jonvier pontogrophic die cutting machine wos o French innovotion thot broodened the horizon for sculptars who wished to produce medols but lacked the talent far the small delicote hand-cut dies. In 1900, possibly from Brenner's recommendation, Henry Weil, one af the founders of Medallic Art Company, brought the first Janvier pantogrophic mochine into this country.

Brenner returned to New York in 1901 and soan opened a studio. He saw a greot potential for the pantographic method of producing art medals and began speciolizing in the making of large plaster madels for use an the reducing machine. During the next few years he produced many fine medals and soon became a major influence on medollic art here in America. Still not content with himself, Brenner returned to Poris in 1904 for further study under Roty. He produced many medals ond plaques during this periad and frequently traveled to Eurapean art exhibitians. His work received many awards during the next few yeors. In 1906 he again returned to America and settled for his life career as o medallic sculptor.

In 1908 President Theodore Raosevelt commissianed Brenner to make a medal for workers on the Panama Canal. The President sat for Brenner on several occasions ond they soon become friends. President Roosevelt wos instrumentol in having the new St. Gaudens ten dollor ond twenty dollar gold pieces introduced in 1907 ond was keenly interested in medollic ort. A few yeors earlier Brenner hod produced o Lincoln plaque ond showed it to the President during one of their meetings. Roosevelt was impressed with the work ond suggested to Treasury of-

ficials that the Lincoln portrait appear on a coin. This was especially timely since the Centennial of Lincoln's birth would be coming up the following year. Brenner changed the Lincoln design several times and finally submitted his finished models for consideration for a new coinage issue. In February of 1909 an announcement was made that a Lincoln cent would be issued later in the year. The reduction was made and the dies were cut by Medallic Art Company in May, 1909. The following month the Philadelphia mint began producing the coins on a twenty-four hour basis. The new Lincoln head cent was released on August 2, 1909, and the demand was tremendous. The small copper coins immediately sold for a premium as the public eagerly stashed them away by the millions. This was the first time that an American coin of the realm featured the portrait of a real person. Also the motto, "In God We Trust", and the legend "E Pluribus Unum", now appeared on the cent, the first time for this denomination. At the bottom edge of the reverse of the coin appeared three small initials—"V.D.B.". Brenner was not an employee of the mint and possibly because of this a certain amount of jealousy existed. The presence of his initials on the coin was interpreted as being an advertisement and severe criticism was voiced. Secretary of the Treasury MacVeagh ordered the initials removed and production resumed. Only a small number of the coins had been produced at the San Francisco mint with the initials—making the 1909S VDB cent the rarest regular issue in the entire Lincoln head series. A great injustice had been done, not only to Brenner himself but to all artists in general, as it has been the perennial right of the art fraternity to in some manner sign or identify their work. Brenner voiced little vocal objection to the removal of his initials. Nine years passed until the Treasury Department reconsidered and on January 2, 1918, the initials were replaced—this time on the truncation of Lincoln's shoulder on the obverse. All cents produced since this date have the initials although a strong magnifying glass is usually required to identify the letters.

In addition to the Panoma Canal medal, Brenner also produced the Wright Brothers Medal, a seal for the American Numismatic Society, an outstanding medal commemorating a visit to America by Prince Henry of Prussia, the Cullum Geographical Medal, and his famed Motherhood Medal. Along with his several Lincoln medals, he produced the Saltus Medal for the National Academy of Design as well as over a hundred other outstanding medals, plaques and plaquettes.

The Russian immigrant died in 1924 and left behind a standard of artistic excellence for the medal craft trade in America. His most popular and notable

Don — I don't know whether Howard Lee is still in your possession or not, but I thought you might be interested in seeing this. Sandy Forgus — Lansing

Original Brenner Lincoln plaque found

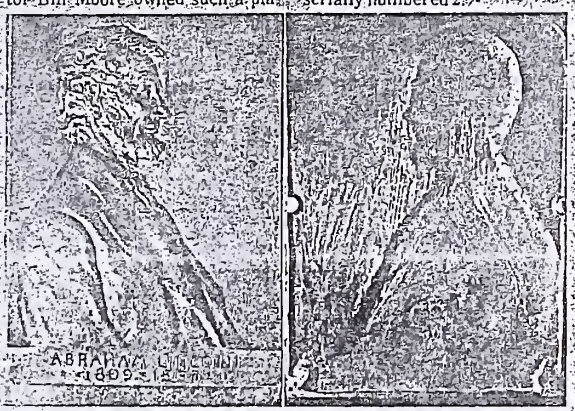
The initial casting of the bronze plaque portraying Abraham Lincoln, created by Lincoln cent designer Victor D. Brenner, has surfaced in New England.

Frederick T. Cullinane, a Dorchester, Mass., coin and antique collector has reported finding the rare plaque, mounted on a green marble base, in a local second hand store. The former boyhood Lincoln cent collector considers the plaque's acquisition one of his greatest "finds."

The 7⅛ by 9½-inch plaque was described by Paul H. Ginther and Nathan Eglit in their third supplemental list to "Lincoln in Numismatics," appearing in the December, 1959, issue of The Numismatist as "a rare item."

These catalogers observed that the number extant is unknown, and that the plaque is "of great historical interest to both collectors of Lincolniana and numismatists."

Ginther reported possessing a Brenner plaque in his collection, and Coin World reported on Oct. 12, 1962, that Gilroy, Calif., collector Bill Moore owned such a plaque, and that another was in the National Bank of Detroit Money Museum. Moore's plaque was serially numbered 2.



Initial casting of Victor D. Brenner's rare Lincoln plaque has been reported by Frederick T. Cullinane of Dorchester, Mass. Plaque has been removed from its marble back to show the reverse side (R) where the serial number 1 appears in the lower left corner.

Three months later, in the Jan. 4, Coin World was able to list two more such plaque finds, in California and Virginia. William B. Spilman, owner of the the Virginia plaque, said he had "heard" 25 such pieces were cast. His own was unmounted, having two loops soldered on the back with a chain between, for wall-hanging.

The Cullinane plaque, virtually in "Mint" condition, is marked with the number 1 above the lower left bolt hole, on the reverse, through which it is attached to the marble base. The number also appears upon the foot of the plaque's hinged stand.

Brenner's portrait plaque of Lincoln reputedly served as the prototype for the Lincoln cent, issued on the centennial of the Great Emancipator's birth. The sculptor had the opportunity to interest President Theodore Roosevelt in the design while the President was sitting for Brenner's Roosevelt-Panama medal in 1908.

The President, who had already worked with the late Augustus Saint-Gaudens in achieving the magnificently designed double eagle in 1907, was sufficiently impressed with Brenner's Lincoln plaque, to recommend to the Secretary of the Treasury that this likeness be placed on a coin to be issued in Lincoln's Centennial year of 1909.

Brenner was of the opinion that the plaster executed for the cent was "more intimate, deeper, more kind and personal" than that for the likeness on the plaque.

jersey
analytical
service, inc.

3 MAPLE AVE.
ANDOVER, N. J. 07821

TEL.: (201) 786-6191

September 15, 1976
Second Test.

Mrs. Albin Babcock
P.O. Box #415
Hamburg, N.J. 07419

Dear Mrs. Babcock:

As per your request we have taken samples from the two Lincoln Plaques marked copy right 1907 by V.D. Brenner and copy right 1909 by S. Klaber & Co. for metal composition analysis.

The Plaque with Brenner's copy right has dimentions of $9\frac{1}{2}$ by $7\frac{1}{8}$ inches and has a mark on its right corner- No.1.

The face side of the Plaque with Brenner's copy right has sharper lines on the Lincoln's face. The analysis of the metal composition of this plaque confirmed our previous results and showed the same composition of the metal on its surface and the inside.

September 9, 1971

The results of our analysis of the metal of this Plaque are as follows:

Copper	78.7 %
Zinc	5.2 %
Aluminum	10.2 %
Iron	5.0 %
Chromium	0.6 %
Manganese	0.3 %
	100.0 %

This analysis was performed by the combination of wet, classical methods and the atomic absorption spectroscopy. We have also checked this sample for presence of trace amounts of tin, nickel, lead, silver and cobalt, however, the results were negative. Therefore the results of our analysis indicate that the metal of this Plaque is an alloy in which copper is predominant. Composition indicates that it is a bronze.

If you have any further questions, don't hesitate to call us.

The Plaque with Klaber & Co. copy right is 9 7/16 by 7 1/16 inches, and has a mark on its right corner- No.7.

It has sharp contour of Lincoln's head and body on the back and several visible marks on the back where molten metal was poured into the molding form. Lincoln's name and date engravings have rubbed off appearance.

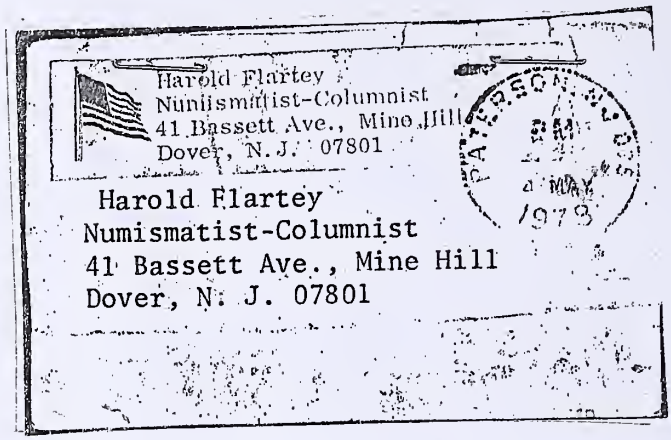
The Plaque with S. Klaber & Co. copy right has the same metal composition of its surface and inside, however, different from the Brenner's Plaque:

Copper	88.0%
Zinc	3.4%
Aluminum	5.9%
Iron	2.6%
Manganese	0.1%
	100.0%

This composition shows that the metal of Klaber's Plaque is an alloy, a bronze with predominent copper content.

Very truly yours,
JERSEY ANALYTICAL SERVICE, INC.

N. Kins



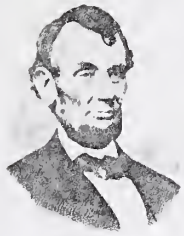
COIN WORLD, Wednesday, May 10, 1978

Another plaque surfaces

I am writing to you in response to the article by Harold Flartey of Morristown, N.J., on the Brenner Lincoln plaques, which appeared in your April 12 issue.

I have a beautiful specimen mounted on the original green marble base with a bronze stand on the back. My plaque is number 6. It also has the S. L. Klaber and Co., Founders and Copyright 1907 by V.D. Brenner on it.

Jules Gross
Brooklyn, N.Y.



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MARK E. NEELY, JR.
Director

Telephone (219) 424-5421

May 7, 1980

Mr. George Bryce
Div. LNSC of Colorado/Wyoming
The Wyoming Building
202 2nd Street
Suite 400
Casper, Wyoming 82601

Dear Mr. Bryce:

In answer to your request for information about Mr. John Ilsley's plaque, I am happy to say it is a fine one. V.D. Brenner, of course, designed the famous Lincoln penny. The 9 1/2" x 7 1/8" plaque, mounted on green marble, was made by S. Klaber & Co. Perhaps a few more than one hundred were cast, and each is numbered. If Mr. Ilsley's plaque corresponds to this description, he has an item that we do not have in our own collection here. In short, it is a scarce item which deserves careful handling.

If we can be of any further service in this matter, do not hesitate to call upon us. I enclose copies of clippings and a brochure which describe the plaque.

Sincerely yours,

Mark E. Neely, Jr.

MEN/jaf
Enclosures

file: Brenner Plaque

Mrs. Albin Babcock
11 Wallkill ave. apt. #6
Hamburg, New Jersey 07419
Tel. 201-827-6019

Nov. 12, 1980

Dear Sirs,

Looking back on issues of the Antique Trader Weekly, Feb 8, 1978 and June 6, 1979 are features by Harold Walzer on Lincoln. I have a very important original Lincoln bronze designed by Victor David Brenner. This plaque represented the new design on the penny, from Indian head to the Lincoln Head. Since 1909 till today the design is a legend. My belief is that Brenner worked in secrecy in his own Studio to achieve his success on the Lincoln design for the penny. This design represented the first human figure head on an American Coin.

I have been doing research

OVER

work on this plaque also on two reproduction plaques that I have. I have a reproduction of the first series and a one in the third series. In all four series were put out by the S. Klaber and Co. N.Y. I have had the metals analyzed by a licensed chemist and has been certified. The first series were limited to a little over one hundred. Every series were marked differently. The original Lincoln Plaque has one Copyright 1907 and is a high intensity bronze while the reproduction is a commercial bronze, and has two Copyrights. An Analysis of the metals of the different plaques is the sure way of proof to show the genuine originality of the Lincoln plaque created by V.D. Brenner Personally.

I am going to have my plaque that was in the third series analyzed by a Chemist also. I am sure the results will be similar compared with the first reproduction test.

I am sending important information to you about the plaques. It has taken me many years to achieve the finding of the original Lincoln Plaque.

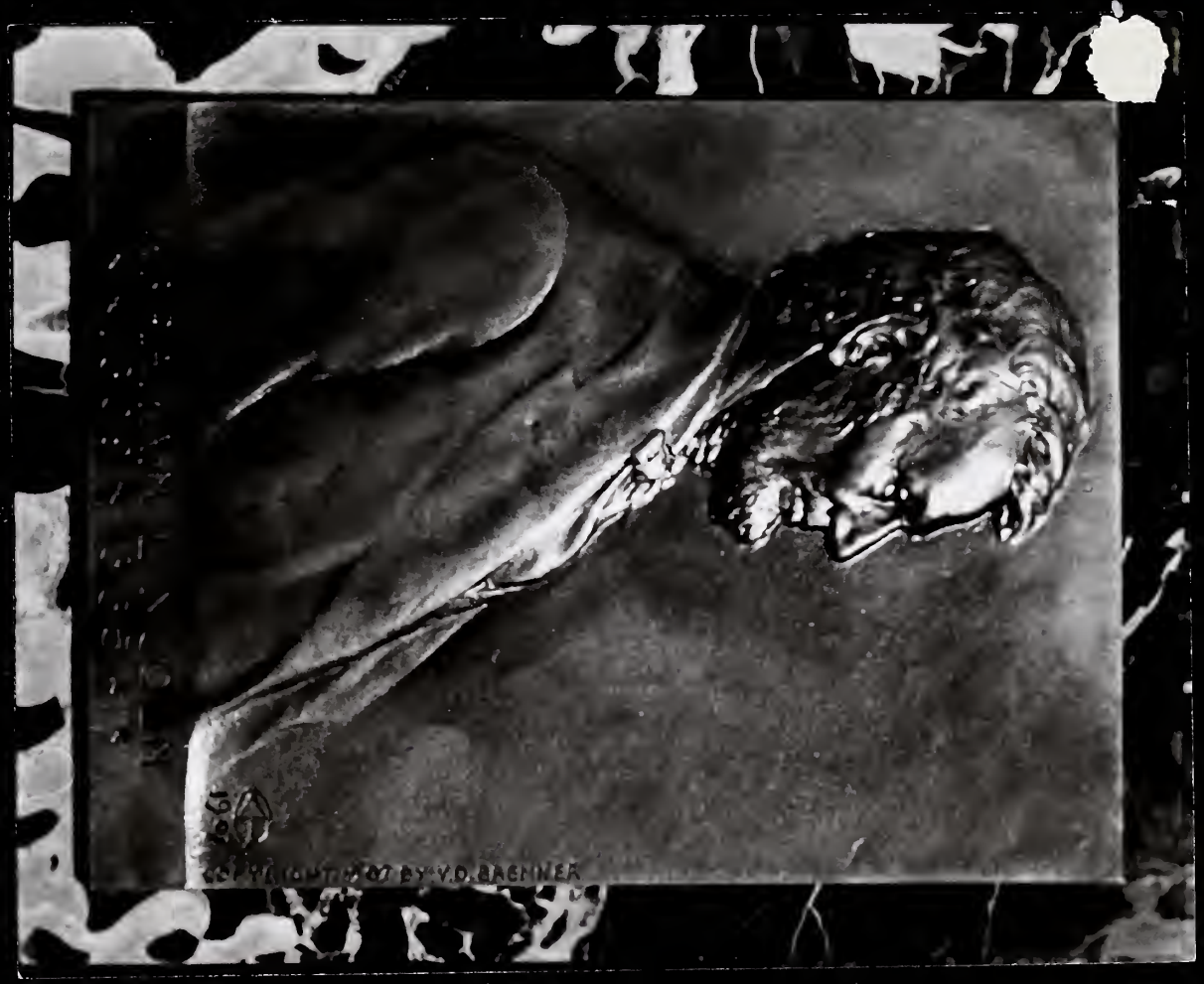
I am offering the plaque for sale. Please look over the papers I have sent to you, and you should agree that this plaque should be an important subject to place in your museum.

I hope to hear from you soon with serious inquiries.

Sincerly,
Mrs. Albin Babcock

IV

I also have two paintings which are a matching pair of Lincoln and Washington. The frames are matching also. The paintings are on Board which are Colored black on the back. a label by Weber, Academy Board with a pebbely effect on the front. G. Weber and Co. Est. 1853. The paintings were done by M. A. Sewaintch Copyright. The paintings are well done and look life like. Perhaps the museum would be interested in purchasing them for their Collection Size of Paintings 24" x 18" with a 1¼" frame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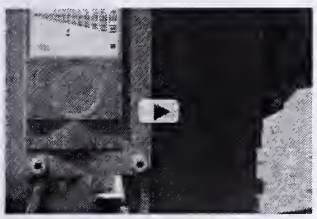
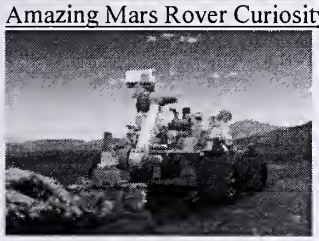


Curiosity's Hand Camera Images Penny on Mars | Video

Amazing Mars Rover Curiosity's Martian Views (Latest Photos)



A 'Curiosity' Quiz: How Well Do You Know NASA's Next Mars Rover?

One Red Cent: Curiosity Rover Totes Penny on Mars

by Leonard David, SPACE.com's Space Insider Columnist
Date: 18 September 2012 Time: 05:31 PM ET

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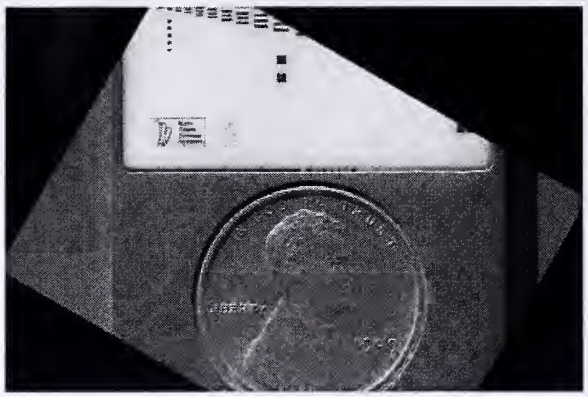
Coin collectors may have a new unattainable object to dream about — a six-wheeled robot's lucky penny on Mars.

NASA's Mars rover Curiosity is carrying a 1909 "VDB" Lincoln Cent, for use as a calibration target for the robot's Mars Hand Lens Imager (MAHLI) instrument. A close-up image of the penny has shown that Lincoln's face got blasted a bit by particles on the night of Aug. 5, when the 1-ton rover touched down.



The penny was facing directly toward the plume of dust churned up by the engines of Curiosity's sky crane descent stage, which lowered the rover to the Martian surface on cables.

The penny in this image is part of a camera calibration target on NASA's Mars rover Curiosity. The rover's arm-mounted The Mars Hand Lens Imager took this calibration image on Sept. 9, 2012.
CREDIT: NASA/JPL-Caltech/Malin Space Science Systems
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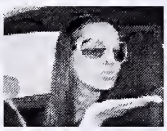
This next monster penny stock pick could make you set for life...

Discover the 37 things you should "hoard" before the coming disaster.


(Indiana): This 1 weird "loophole" has become the car insurance companies worst nightmare!

Advertisemen

"A penny for your thoughts," I asked MAHLI principal investigator Ken Edgett, senior research scientist at Malin Space Science Systems in San Diego. He said that Curiosity was going to launch in 2009, the centennial of the Lincoln Cent and bicentennial of Lincoln's birth. [Curiosity Rover's Mission: Complete Coverage]

"When the launch was delayed, I made a decision to stick with the historic 1909 cent rather than try to find a 1911 cent," Edgett told SPACE.com. "Honestly, I think 1911 would have been more difficult to explain."

Edgett said that it might have been fun to fly a 2011 or 2012 cent, "but they did not exist when the calibration target was assembled and delivered."

Nod to geologists

The Lincoln Cent was designed by Victor D. Brenner to honor the 100th anniversary of Abraham Lincoln's 1809 birth. The designer's initials (V.D.B.) appear near the bottom of the coin on the reverse of a limited number of coins from 1909.

Brenner based the coin's low-relief portrait of Lincoln on a photograph taken Feb. 9, 1864, by Anthony Berger in the Washington, D.C. studio of famed photographer Mathew Brady.

According to a press statement from NASA's Jet Propulsion Laboratory in Pasadena, Calif., which manages Curiosity's mission, the penny is also a nod to geologists' tradition of placing a coin or other object of known size as a reference in close-up photographs of rocks. The penny also gives the public a familiar object for perceiving size easily when it will be viewed by MAHLI on Mars.

Curiosity's new image of the Lincoln Cent was acquired with MAHLI at a distance of 2 inches (5 centimeters). MAHLI can acquire photos of even higher resolution and can be positioned as close as 1 inch (2.5 cm).

However, the first checkout test of Curiosity's robotic arm did not call for placing MAHLI at its closest focus distance, researchers said.

Sky's the limit

"Now this is interesting!" Dan Harris of CoinStudy.com told SPACE.com. Space-flown objects with attribution and certification by astronauts and/or NASA officials are very valuable, he added.

What if a daring, space-suited numismatist made his or her way to Mars, tracked Curiosity down, pried off the penny and returned to Earth with the coin? How much would it be worth?

"A 1909 Lincoln penny is well known and valuable to coin collectors. There are also many collectors of space memorabilia," Harris said. "Combine the two vying for a 1909 penny returning from Mars, a 'one of a kind,' and it would be…my opinion…the sky is the limit!"

The penny is now a historical artifact, however, and it's also government property. So you'd probably have difficulty cashing in.

This close-up image shows Martian sand grains that settled on the penny that serves as a calibration target on NASA's Curiosity rover. Image released September 12, 2012.
CREDIT: NASA/JPL-Caltech/MSSS
View full size image

Joe the Martian

The Lincoln penny isn't MAHLI's only calibration target. The instrument also uses a "Joe the Martian" character, color references, a metric bar graphic and a stair-step pattern for depth calibration.

Joe the Martian appeared regularly in a children's science periodical called "Red Planet Connection" in the 1990s, when Edgett directed the Mars outreach program at Arizona State University.

But Edgett created Joe the Martian earlier, as part of his schoolwork when he was 9 years old and at a time when NASA's Viking missions, which launched in 1975, were inspiring him to become a Mars researcher.

The $2.5 billion (and 1 cent) Curiosity rover is about six weeks into a planned two-year mission on the Red Planet. Its main goal is tc determine whether or not Mars could ever have supported microbial life.

Leonard David has been reporting on the space industry for more than five decades. He is a winner of last year's National Space Club Press Award and a past editor-in-chief of the National Space Society's Ad Astra and Space World magazines. He has written for SPACE.com since 1999.

A 'Curiosity' Quiz: How Well Do You Know NASA's Nex...
NASA's Curiosity rover — the centerpiece of NASA's $2.5 billion Mars Science Laboratory (MSL) mission — landed on Mars Aug. 5. How much do you know about Curiosity and its mission?
Start the Quiz

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Heroic medallion of Lincoln
Philadelphia City Hall
Sculpt. by V. D. Brenner June 22 1915
Gorham Co Founders
3 ft in diameter.

Brenner

(incomplete)

is Mr. Victor D. Brenner, the well known medallist, who sends us the photographs which we reproduce of the design for which he is now cutting the dies. This medal is to be two and a half inches in diameter and will be struck in bronze and in silver.

It bears an excellent portrait of Lincoln, and on the reverse an interesting allegorical conception. The heaving sea in this represents the troubled times of Lincoln's administration. The rock rising above it stands for the Constitution, and Lincoln himself is represented in the eagle looking toward the rays of light which break through the clouds. Thus, in the sculptor's

ABRAHAM LINCOLN.
(From the medal by Victor D. Brenner.)

idea he saw the bright future to be enjoyed by the people of the United States after the war. On both sides of the medal Mr. Brenner has sought to illustrate the confident hope in Lincoln's soul. In the portrait he has aimed at giving an expression of happiness. He has wisely been chary of inscriptions. With the portrait he gives only the two dates 1809-1909, and on the reverse he reproduces in plain lettering three memorable words from the first inaugural address, "Preserve, Protect, Defend." Mr. Brenner's medal leaves in the photographs a very good impression. It has simplicity and dignity, and it will be interesting to see it executed.

CONGER